

The Columbian
Conservatory
of Music—

TORONTO

1872 . . . 1873

The Columbian Conservatory of Music—

Toronto

President

Lieut.-Col. A. E. GOODERHAM

Musical Director

Mr. PETER C. KENNEDY

Directorate

Lieut.-Col. A. E. GOODERHAM

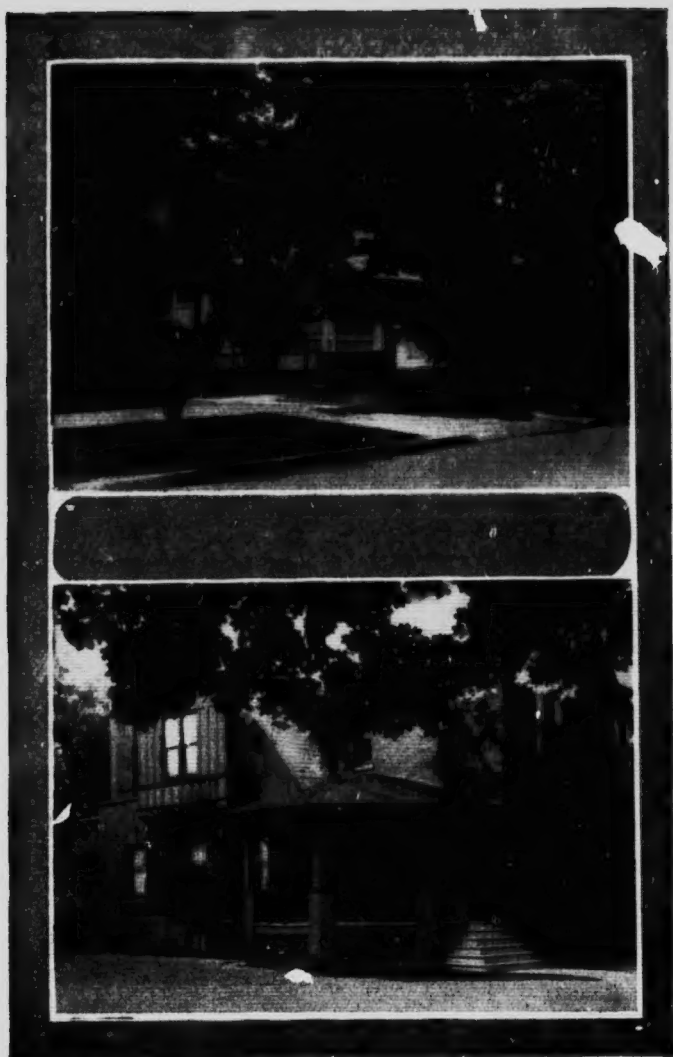
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The Columbian Conservatory of Music

FOREWORD

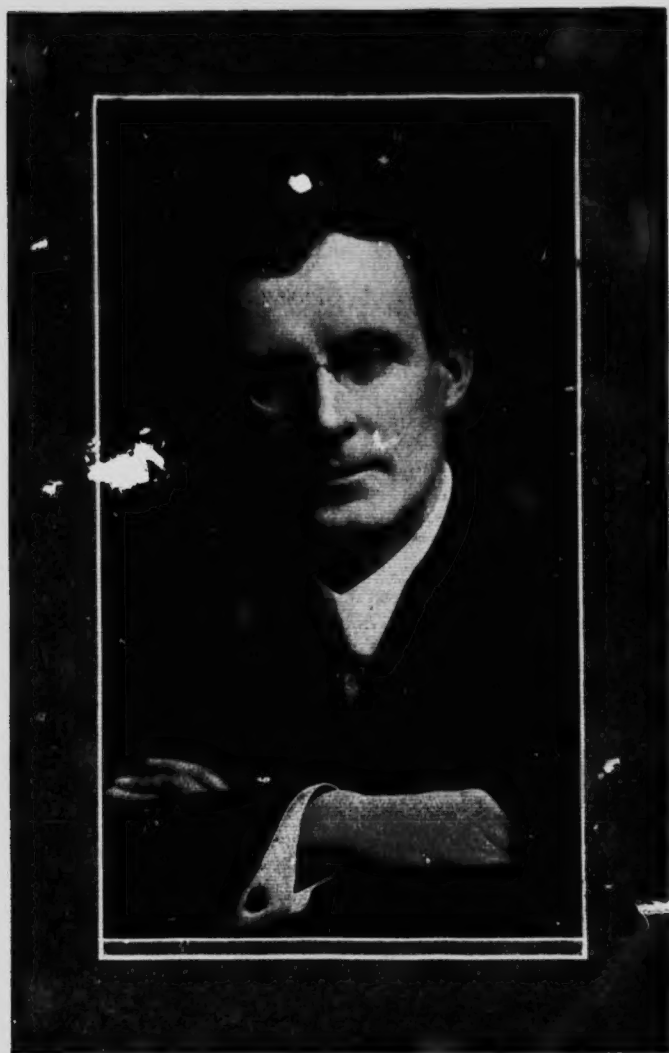
THE Columbian Conservatory of Music has been established for just one year and already has earned the warmest commendation from the musical public. It is a new Conservatory with the highest ideals.

It provides an opportunity for a complete musical education up to the highest artistic standards.

Eminent artists with a European reputation have been engaged at the head of their respective departments, and every member of the faculty is a thoroughly experienced teacher.

To those contemplating the study of music, a careful perusal of the following pages should prove interesting.

All requests for information will receive prompt attention.



MR. PETER C. KENNEDY
Musical Director

The Columbian Conservatory of Music

A MUSICAL EDUCATION

THE study of music is reckoned an essential part of a modern education and rightly so. It is the one language common to all. It is the heritage of the poor equally with the rich. It is a medium of expression for our most exalted or lowly moments. It creates joy or soothes sorrow. It has won battles. It has overthrown tyranny. It has preserved peace.

Music should not be regarded as a luxury but rather as a necessity which may be easily obtained. As a means of culture, as a graceful accomplishment, or as a profession, it is worthy of serious study and the most efficient and systematized instruction you can possibly command.

This is very important, but how few realize it sufficiently well. The choice of a teacher is made in the most haphazard way, and yet, if you wish to know some legal point you consult a lawyer, if you are unwell you consult a doctor, if you are having a house built, then you require an architect. You ask their services because you have confidence in them. You are aware that before they could practice in their profession they had to pass a rigorous examination.

Unfortunately, the musical profession has as yet received no legal recognition. The teaching of music is still open, no matter how little knowledge the teacher may have. This is a serious drawback and accounts for the large percentage of failures amongst students. It is therefore desirable that you should associate yourself with an institution which has a reputation to maintain and where success depends wholly on the amount of good work done.

The Columbian Conservatory stands in a unique position amongst musical institutions. It controls a remarkable system or course which has received the most favorable endorsement from our greatest musicians. It represents the greatest advance ever made

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in musical education. It is the fruition of some years of united labour by the most distinguished pedagogical musicians on the continent. At their head was W. S. B. Mathews, the well known teacher and musical critic.

The following letter was received from him on the completion of the work a few days before his sudden death.

"In submitting the three years' course of instruction for the piano which we have prepared for you, we wish to say :

"First : The entire conception of the work is along lines which combine and unify all the material of Musical Training, such as Harmony, Counterpoint, Form, Interpretation, Ear Training, Tone Production, Memorizing, Technique, etc., into one systematic and organized whole, thus making each subject obligatory. The advantage and benefits of this are self evident, as a pupil obtains exactly the information he needs at the time he needs it.

"Second : The material contained in this work is thoroughly up-to-date, embodies the latest discoveries, and is of the highest degree of efficiency. No such work has ever before been produced, and the musical public will derive results from it that have been impossible heretofore.

"Third : Your plan of using with this work modern compositions of the latest and best of Contemporary Composers annotated by themselves, as well as the classical and standard works specially annotated and edited so as to fit into the general scheme of Instruction, will complete the musical knowledge which the work is designed to give.

"Fourth : Its simplicity makes the work easily mastered, yet the pupil who evidences his mastery by passing the final examination, will be entitled to a Diploma of which he may well feel proud."

It leaves nothing to chance. It is beneficial to the most highly talented or most mediocre student. It teaches you how to play and understand what you are

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playing. It teaches you how to listen and how to appreciate the playing of others. It enables you to grasp the composer's ideas.

The old style of teaching music has proven unsatisfactory. Judging by results obtained it has been more or less a failure. It has hindered instead of helped students. Think how many failures and how few successes it is responsible for.

Surely it is high time for some change. Music is not necessarily difficult to learn. It can be acquired by anyone possessing average intelligence. The student must be made to comprehend the essentials right from the beginning. The theoretical and practical must go hand in hand.

They are inseparable. There must be some way of impressing facts on the minds of students. It does not suffice to tell them certain things once or twice and expect they will retain them in their memory; they do not. The oral method does not supply a remedy. They must be made to write and re-write until it becomes almost impossible for them to forget.

Herein lies the key to the wonderful success attained by the Columbian Conservatory Course.

It has three distinct grades: Junior, Intermediate and Senior. Each of them is complete in itself and yet so progressively arranged that one is the natural outcome of the other.

A Course consists of 48 practical and 48 written lessons. The practical lesson is devoted entirely to technique, tone and interpretation. The written lesson requires answers to questions on music used at practical lessons.

Each written lesson is arranged to illustrate some point in the practical lesson, and vice versa. Everything is explained so clearly that anyone can understand it.

A grade of 90% is required before the student is considered to have mastered each written lesson sufficiently.

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At the end of every twelve lessons there is a quarterly examination which thoroughly reviews the work already done. The music required in the different courses is published solely for the use of the Columbian Conservatory and can only be obtained by students of the school. It is no idle boast to say that nothing like it has ever been produced by any firm of music publishers in the whole world.

Each piece contains an interesting biography of the composer. What is termed the poetic idea, trains the student to look for the soul in music. It emphasizes the importance of thoughtful playing as opposed to mere technical dexterity. (Joseph Hoffman says students practice too much and think too little.)

The form and structure is made so clear and interesting that the student has no difficulty in comprehending it. It is lettered and the measures numbered, so that reference can be made to any part without confusion, and the whole edition is produced in the most artistic manner.

Aided by first class practical teaching and conscientious work, it is bound to produce marvellous results. It has passed the experimental stage and has already accomplished all and a great deal more than was expected of it.

Parents no longer have to drive their children to practice. They find it pleasure, not drudgery. So it is with everyone. Good results can only be obtained where good work is done.

That is the central idea of the whole system.

Test it.

Leopold Godowsky, the illustrious pianist, and recently appointed by the Emperor of Austria to be head of the Royal Meisterschule, Vienna, has assumed chief editorial responsibility for the accuracy and value of the "Columbian System." As an endorsement alone, nothing could be more significant than Godowsky's engagement in the capacity herein indicated.

The Columbia Conservatory of Music

THE FACULTY

PIANO

Mr. Peter C. Kennedy	Mr. Walther Kirschbaum
Mr. Richard Tattersall	Mrs. Gerard Barton
Miss Laura Newman	Miss M. L. Günther
Mrs. Wilson B. Mills	Mr. J. Y. S. Ross
Mr. A. M. Fellman	

ORGAN

Mr. Richard Tattersall

VIOLIN

Mr. Luigi von Kunits	Mr. Alfred Bruce
Mr. Frank Converse Smith	

VIOLA

Mr. Alfred Bruce	Mr. Frank Converse Smith
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VIOLONCELLO

Mr. Geo. A. Bruce

CONTRA BASS

Mr. Robert Cochrane

VOCAL

Mr. Francis Fischer Powers	
Mr. Francis Coombs	Mr. W. C. Armstrong
Mrs. Elizabeth Campbell	Miss Edith M. Parker
Miss Charlotte Ellen Powers	Mr. Guy Atwood
Mrs. Leonora James Kennedy	

SIGHT SINGING

Mr. G. H. Knight

HARMONY AND COUNTERPOINT

Mr. Peter C. Kennedy	Mr. L. von Kunits
Mr. G. H. Knight	

COMPOSITION

ORCHESTRATION

Mr. L. von Kunits

ORCHESTRAL CLASS

Mr. Alfred Bruce

CHORAL AND OPERATIC CLASS

Mr. Peter C. Kennedy

All orchestral wind instruments taught by leading instructors.



MR. WALTER KIRSCHBAUM

The Columbia Conservatory of Music

PIANO

WALTHER KIRSCHBAUM

Has earned for himself a great reputation as a concert artist in the most critical musical circles of Vienna and Berlin.

He began his musical education under the guidance of his father (an excellent teacher in the Vienna Conservatory).

Afterwards he studied with Busoni: When Busoni left Vienna he continued his studies under Rosenthal, the famous pianist.

Under his guidance and friendship he worked for several years.

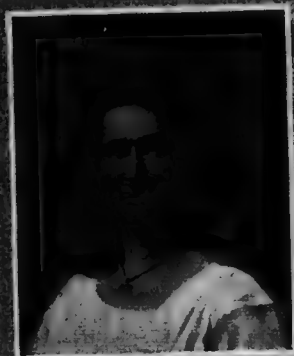
With his unbounded enthusiasm and great experience he has proven an ideal teacher.

A most enjoyable appearance on the concert platform is that of the pianist, Walther Kirschbaum, who is the son of a former professor of the Vienna Conservatory. It is only a very short time since he gave his first concert in the Musical Union Hall. He gives evidence of such great musicianship that one predicts him a future with the most sanguine hopes.

The chief point of interest in his programme was Chopin, whom he interprets with dreamy lyric effects and pent up passionate fervor. The Busoni arrangement of Bach's "Toccat" in D Minor served to show his solid technique, and Liszt's Ninth Rhapsody his brilliancy of execution and versatile interpretation. If all signs be not deceptive Mr. Kirschbaum will eventually come to the front among the very first. "Ostdeutsche Rundschau," 8th April, 1910.

Kirschbaum interpreted the Schubert variations, op. 142, in a very intelligent and original manner. With his thoroughly sound musical nature he has the necessary qualifications to attain the highest summits of art. Along with his splendid honour of faultless technique there is a depth of feeling and that intellectual understanding of the spirit underlying the composition, which leads to the development of the inner individuality of the reproducing artist. The continued applause which followed was the cause of Mr. Kirschbaum's giving the Chopin Study in Thirds as an encore, his playing of which was beyond criticism. "Rundschau," Vienna.

The pianist Walther Kirschbaum has quite a distinct individuality. If the present promising signs do not deceive he will soon be recognized as one of the few chosen interpreters of Chopin. His playing is thoughtful, dreamy, and yet full of virility. The magnificent readings of the Chopin, Beethoven and Liszt compositions brought the pianist great applause. "Rundschau," Vienna.



Miss Laura Newman
Miss M. L. Günther

Mrs. Gerard Barton
Mrs. Wilson B. Mills

Columbia Conservatory of Music

MISS LAURA NEWMAN

Was a pupil of the world-renowned Leschetizky, with whom she studied in Vienna for four years.

She has attained great success both as a concert artist and teacher.

Her recitals in this country have received most favorable criticism and she is generally recognized as one of Canada's most brilliant pianistes.

MRS. GERARD BARTON

Is a native of the State of California.

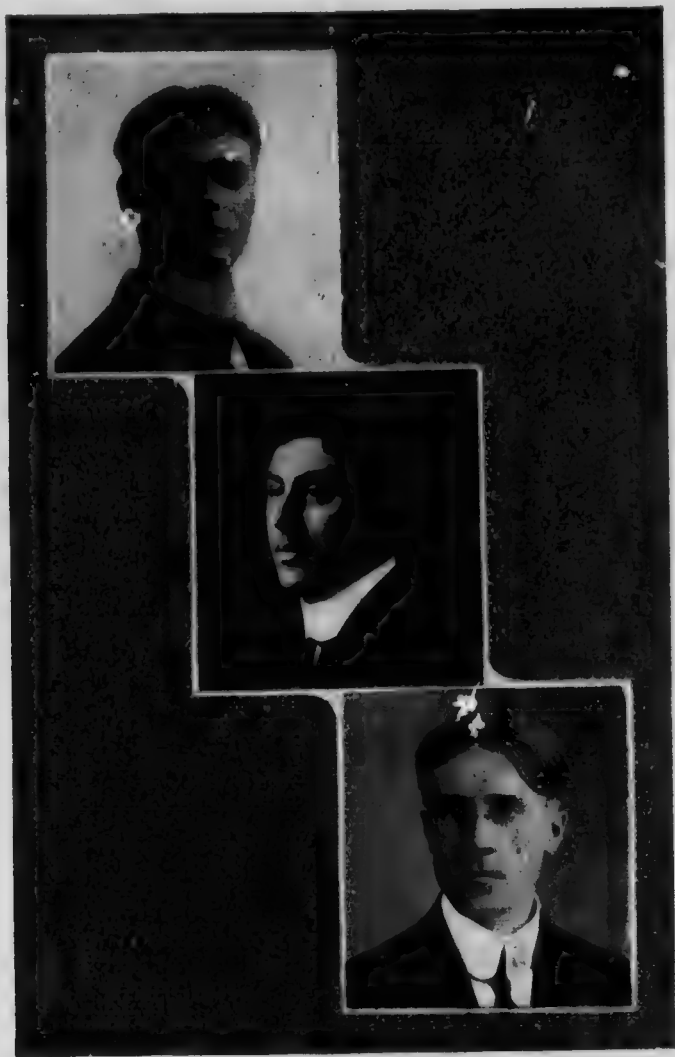
Her studies were carried on under Gyula Ormay, a brilliant Hungarian pianist, and latterly in London under Gertrude Peppercorn, the well known soloist.

As a soloist and accompanist she has earned a splendid reputation.

MISS MARY L. GÜNTHER

Is a teacher of the most progressive methods.

She studied under Prof. Martin Krause of Leipzig. Latterly she has taken up the Matthay method, continuing her studies in London under York Bowen and Matthay himself.



Mr. Richard Tattersall

Mr. J. Y. S. Ross

Mr. A. M. Fellman

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MR. RICHARD TATTERSALL

Is a brilliant musician whose work has attracted considerable attention. He received his earlier musical education as an articled pupil of Herbert Walton, organist of Glasgow Cathedral. His piano master was Philip E. Halstead, the friend and student of Stavenhagen and Reinecke. He has a splendid reputation as a soloist and teacher, while his organ recitals have made him well known all over the country.

MRS. WILSON B. MILLS, MR. J. Y. S. ROSS AND MR. A. M. FELLMAN

Are instructors of experience and culture.

They are eminently competent and their thorough painstaking work is demonstrated in the progress of their pupils.



MR. LUIGI VON KUNITS

Columbian Conservatory of Music

VIOLIN

LUIGI VON KUNITS

Has attained an enviable reputation as a musician and violinist, based upon an unusually thorough theoretic and technical training in the science and practice of music, supplemented by a sound literary and classical education. His education, both musical and collegiate, was received in Vienna, where he graduated at the University and at the Law School. He studied Violin with Johann Kral and J. M. Gruen; theory with Dr. Anton Bruckner; musical composition with Franz Jaksch; and musical history with Dr. Eduard Hanslick, the famous critic. Mr. von Kunits was the leader of the string quartette of the Tonkuenstler Verein, when Johannes Brahms was their president, and thus became very closely associated with all the celebrated musicians and composers then in Vienna.

He held the position as Concertmeister of the Pittsburgh Symphony Orchestra, and was a great favorite with the Symphony audiences. The performances of his own Concert-Stuck and concerto received great approbation. These compositions, as well as his string quartette, show a very high degree of workmanship, original invention and inspiration.

In addition to his work in the orchestra Mr. von Kunits gave an annual chamber-concerts with his quartette, with programs of the highest order. He has resided in Vienna, his native town, for the last few years. He has gained a magnificent European reputation and is generally recognized as one of the great violinists of the present day. As a virtuoso he has the rare endowment of an artistic temperament, and that sureness and stability that his intellectual command of music implies.

The series of the virtuoso concerts was opened by Luigi von Kunits in the Urania Hall; a new downright bewiluring phenomenon of virtuosity, a technician of the first rank, who turned out to be a regular wizard and played his hearers into ecstasy.—Dr. R. Batka, "Fremdenblatt," November 2, 1910.

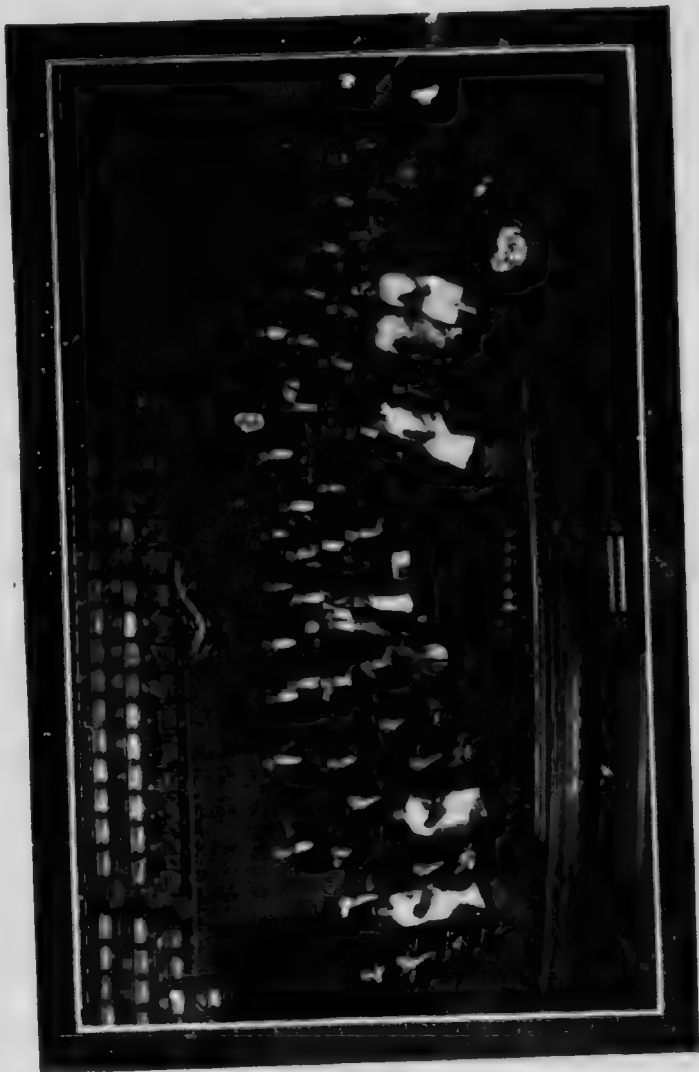
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To the violinists of the very first rank Mr. Luigi von Kunits should be added as one is fully justified to do so. We vividly regretted to have missed his former recitals, when we listened to his truly finished reading of the D major concerto by Brahms. A master of his instrument, who with continuous tonal beauty combines a rarely heard rhythmical precision and a plasticity of the melodic line. That von Kunits is most intimately familiar with the last demands of the technic of his instrument, his rendition of Sarasate's Carmen Fantasy demonstrated, which simply abounds in difficulties of all kinds. The artist was splendidly accompanied by the Tonkünstler Orchestra, which Kapellmeister L. Materna directed with a firm hand.—"Vaterland," December 17, 1910.

Maestro Luigi von Kunits, who may have been spoilt somewhat by his great successes in America, has now acquired the rights of musical citizenship even with us, from whom he has been absent so many years. The artist is now also appreciated in Vienna, his native town, to his full deserts, and the loud applause that accompanied his own recital was the best witness thereof. Mr. von Kunits, most ably supported by Walther Kirschbaum, played the Kreutzer Sonata, then Bach's Chaconne (a rendition of broad outlines and of perfect classical style), a concert Allegro by Paganini and four pieces of his own of intrinsic worth and melodious structure. His magnificent tone showed this time to a still higher advantage, since he used a genuine Stradivarius violin.—"Deutsches Volksblatt," November 4, 1911.

A Paganini evening was presented by Luigi von Kunits at Ehrbar's. Paganini is known among us almost exclusively only as the author of finger-breaking violin eccentricities; only a few know that he was also a very gifted composer, but the rest should consult the authority of Schumann, Liszt and Brahms. Mr. von Kunits possesses indeed all the requirements of an excellent Paganini interpreter, the sweet insinuating tone quality, the light elegant bowing, an uncanny virtuosity, a bewildering assurance and purity of left-hand stopping, a boldness of the bow stroke, that fully justified the stormy applause of the enthusiastic audience.—"Fremdenblatt," (Dr. Richard Batka) January 15, 1912.

Luigi von Kunits, at the present time the most prominent violinist of Vienna, gave a sensational event with his Paganini evening at the Ehrbar Saal on January 9th. With fabulous technic and playful ease he conquered the immensely difficult programme and astonished the admiring audience. The ovation following was so vehement that he had to add five more pieces as encores.—"Neue Musik und Theaterzeitung," March, 1912.



The Columbia Conservatory Students' Orchestra



Mr. Alfred Bruce



Mr. Frank Converse Smith

The *Columbian Conservatory of Music*

ALFRED BRUCE

Has won recognition as an excellent musician.

He studied the Violin under Maurice Sons, Concertmeister of the Queens Hall Symphony Orchestra, London, and Elkan Kosman, Conductor at Essen, Germany.

For some years he played in the Scottish Orchestra under the most celebrated conductors of the present day, including Richter, Strauss, Mlynarski and Sir Henry J. Wood.

During the past ten years he has conducted numerous professional and amateur orchestras in the Old Country.

His knowledge and experience specially equip him as an exceptional teacher.

FRANK CONVERSE SMITH

Is one of Toronto's most popular and successful teachers.

He studied with Wm. Yunc, Felix Lamond and also with Max Bendix (then Concertmeister of the Theodore Thomas Orchestra).

As a member of the Toronto String Quartette, and as principal Viola of the Toronto Symphony Orchestra, he has fully demonstrated his ability as a performer, while the rapid advance made by his pupils proves him an instructor of wide experience.



Mr. George A. Bruce

Mr. Robert Cochrane

The Columbian Conservatory of Music

VIOLONCELLO

GEORGE A. BRUCE

Has met with much success as a teacher.

His pupils are doing excellent work. He inspires them with some of his own enthusiasm.

He received his musical education in the Old Country and studied under the best masters, including Benda, Sasbach and Fuchs.

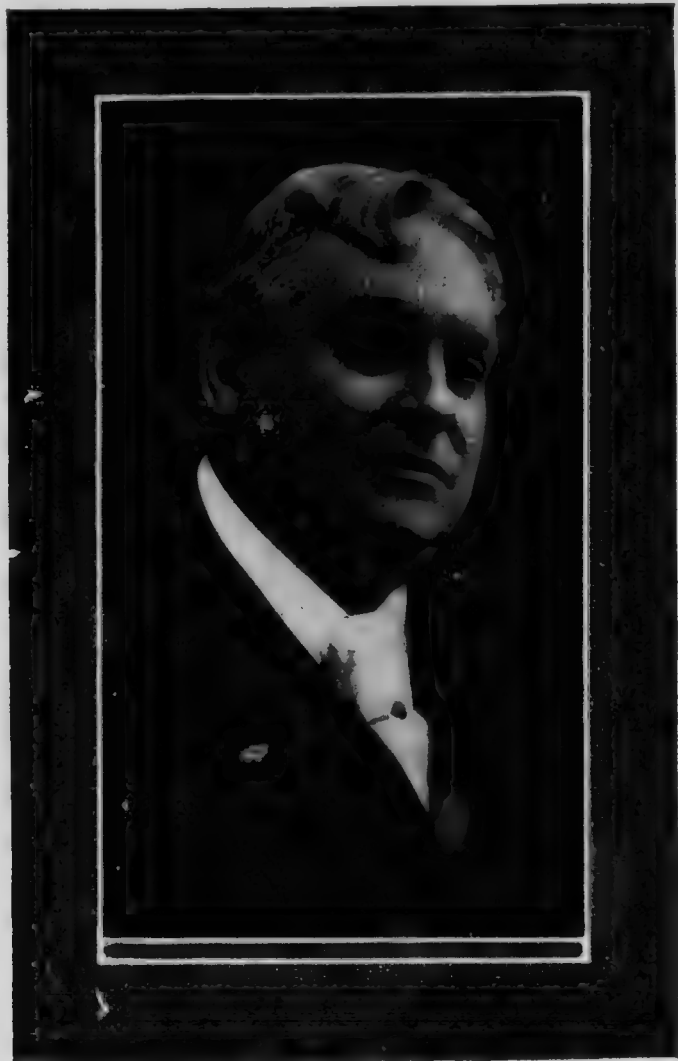
He was a member of the Scottish Orchestra for several years and has had a large experience in solo and ensemble work.

CONTRA-BASS

ROBERT COCHRANE

Is an excellent player, who has studied under the best European masters.

He is principal Bass of the Toronto Symphony Orchestra, a good musician and thoroughly capable teacher.



Mr. Francis Fischer Powers

The Columbian Conservatory of Music

VOCAL

FRANCIS FISCHER POWERS

For many years the most popular baritone of New York city, and the only high "C" baritone in the United States, whose career both in the States and Europe is well known. As a voice specialist and teacher his reputation is second to none, as many hundreds of singers and teachers throughout America and Europe bear evidence. Mr. Powers' education and training have been unusual. He began at an early age studying the Francesca Lamperti method under Carl Bergstein of Cologne, then seventy-five years of age, and one of the most wonderful baritones in Europe (enjoying the distinction when a boy of being a member of Mendelssohn's choir) and latterly with Lamperti himself.

After Lamperti's death, Mr. Powers continued for an indefinite period with William Shakespeare of London, and Son Giovanni of Milan, both well known exponents of this method. Mr. Powers' oratorio teachers were Arthur Cresweld, London, Dudley Buck of New York; in repertoire Hermann of New York, and lastly Jean de Reszke, whose breathing system has done as much for Mr. Powers' success as a singer and teacher as the Lamperti voice-method, the combination of which works wonders.

Miss Powers and Mr. Atwood will act as assistant teachers to Mr. Francis Fischer Powers. They have had the advantage of being associated with him in his work for a considerable time, and thus gained a most valuable experience in all that pertains to vocal training.



Mr. Francis Coombs
Mrs. Elizabeth Campbell

Mr. William G. Armstrong
Miss Edith M. Parker

Columbian Conservatory of Music

FRANCIS COOMBS

Is well known in Toronto as a most successful vocal teacher.

He has had the advantage of a thorough European training, having studied under a number of celebrated masters. He uses the Italian method of voice production, but at the same time does not slavishly follow out one particular idea. He adapts the method which is most suitable to the peculiar needs of each individual. A number of his pupils have secured important positions both in Canada and the United States

WM. G. ARMSTRONG

Is an eminent voice specialist.

He is a pupil of many noted teachers, including Randegger, Van Reinoltz, Isadore Luckstone, Anna Lankow.

He was Principal of the vocal department at the Pittsburg Conservatory of Music for three years, and is the Author of "First Principles of Voice Production."

MRS. ELIZABETH CAMPBELL

Is a most successful artist and teacher.

Her public appearances have always evoked the warmest commendations from the musical press. She has studied under a number of excellent teachers. Victor Maurel, the famous singer and coach, tried to persuade her to adopt an operatic career but she preferred the concert platform where she has made such a brilliant success.

MISS E. M. PARKER

Is a pupil of Mr. George Sweet, the well known New York specialist.

She has made a reputation as a first class teacher. She is very conscientious in her work and secures the best results from her pupils.

The Columbian Conservatory of Music

NORMAL TRAINING COURSE FOR TEACHERS

This important branch of education will receive the special attention that it deserves.

Teachers' certificates will be granted on passing a most thorough examination.

The Conservatory realizes that it is just as necessary to produce good teachers as fine artists. It is therefore intended to make the standard a high one.

Inefficient teachers are plentiful; whilst good ones are scarce. It is no credit to add to the ranks of the former, but every additional good teacher acts as a leaven for the betterment of music to an incalculable degree.

A diploma may mean much or little, but it will not excuse bad work.

To produce good work and be able to teach others so that they also may do good work—that is what our Normal Course means.

CONSERVATORY ORCHESTRA

Conducted by Mr. Alfred Bruce

This orchestra is formed to give students of the Conservatory and others an opportunity for practical experience in orchestral work. Weekly rehearsals are held in the Lecture Hall.

Music will be furnished free from the Conservatory Library.

The experience and drill under a capable conductor is of the greatest value, not only to those who wish to adopt orchestral playing as a profession, but to those who desire to become soloists or instructors. The members become familiar with the standard works in the literature of orchestral composition and acquire a practical knowledge of instrumentation. It is a broadening influence in the musical education of anyone. The annual concert will be given in the Massey Hall.

Fee for complete session, \$10.00.

NOTE.—This class will be free to students of the Columbian Conservatory.

Columbian Conservatory of Music

ENSEMBLE CLASSES

Conducted by

Mr. L. von Kunits and
Mr. G. A. Bruce

The study of chamber music will be one of the most important features of the Conservatory curriculum. It is absolutely necessary that anyone desiring to become a real musician should gain experience in this kind of work. The greatest composers have put some of their most beautiful thoughts into the music which will be studied at these classes. The pleasure and profit derived from such studies is hard to over-estimate.

It is intended that pupils will be allowed to join these classes just as soon as they have the necessary technical requirements. Recitals will be given regularly throughout the season.

Fee for session of 6 months, from October, 1912, to March, 1913—

Students of Columbian Conservatory, \$5.00.

Non-Students of the Columbian Conservatory,
\$20.00.

CONSERVATORY OPERATIC CLASS

Conductor Mr. Peter C. Kennedy

The opera chosen for study this session will be the "Yeomen of the Guard." It is one of the best of the many works produced by Gilbert and Sullivan. Although admittedly light opera it closely approaches grand opera in style and character. The size of the chorus will necessarily be limited and application for membership must be made at the beginning of the session. The chorus work will be studied under Mr. Kennedy, musical director of the Conservatory. His former successes in choral training are well known and are a guarantee of the quality of the work that will be done. An experienced stage manager will be specially engaged.

The opera will be produced in one of the theatres and the proceeds devoted to local charities.

Particulars on application.

Columbia Conservatory of Music

CLASS IN SIGHT SINGING AND PART SINGING

Conducted by G. H. Knight

(Mus. Bac., Victoria Univ., Manchester, England;
Associate of Trinity Coll., London, England).

Letter, Solfa and Staff Notations.

Blackboard and practical exercises.

Intervals of the 2nd, with mental and practical exercises.

Simple duple rhythms.

Intervals of the 3rd, with mental and practical exercises—simple triple rhythms.

Intervals of the 4th and 5th, with mental and practical exercises—compound rhythms.

Intervals of the 6th, 7th and 8th, with mental and practical exercises—mixed rhythms.

Compound intervals, with mental and practical exercises, changes, transitions and modulations—musical phrases and practical phrasing, accents and emphasis, singing of independent parts—chordal harmonies in two and three parts—singing of imitative and contrapuntal sentences—class singing in 4 parts.

N.B.—No text book required, but members of this class must provide themselves with note books and music paper.

Fee, \$5.00 per term.

MUSICAL KINDERGARTEN

The Conservatory will organize classes for young children. These classes will be of a preparatory nature and will act as an introduction to the more serious study of music.

Games.—Kindergarten material will be utilized in such an entertaining way that the children find real enjoyment in their lessons. At the same time the practical work done is of great assistance when more advanced instruction is considered necessary.

Columbian Conservatory of Music

TRAVELLING SCHOLARSHIP

The high standard which several musical institutions throughout the American continent have attained is remarkable.

It is now possible to receive a first class musical education in this country. When necessary, teachers of the very highest rank have been brought over from Europe, and consequently great artistic results have been achieved. This is natural as there is a wealth of talented students anxious to do good work.

Artists can be transplanted from their native soil, but a certain atmosphere which seems to permeate the great European musical centres is the one important thing necessary in this country.

There is a certain striving after it but possibly our present day strenuous mode of living is not conducive to its growth. It is obvious that only a few can hope to go to Europe and reside there for a definite term.

To assist the artistic development of exceptionally talented pupils the conservatory has decided to found a travelling scholarship. This will enable the recipient to continue his or her studies abroad under the greatest masters and at the same time gain that broadening experience of life which is necessary to make the great artist.

FREE SCHOLARSHIPS

A number of free scholarships will be awarded annually. Each scholarship entitles the holder to instruction free of charge for one school year. These scholarships will be issued in piano, violin, violoncello and vocal departments.

Full particulars will be announced to students throughout the session.

Columbian Conservatory of Music

CONCERTS AND RECITALS

Throughout the season a number of recitals and concerts will be given.

These will include special educational concerts given by members of the faculty.

The monthly student recitals will give participants valuable experience as public performers.

The Conservatory will endeavor to make arrangements with those giving important concerts throughout the season, which will enable their students to obtain tickets at greatly reduced prices.

RULES AND REGULATIONS

All pupils entering the Conservatory do so with the distinct understanding that they will be governed and must abide by the following rules and regulations:

1. Students may enter at any time, but will not be accepted for less than one term of ten weeks.
2. The tuition fees for the Conservatory are payable strictly in advance for each term of ten weeks.
3. Cheques and money orders are to be made payable to the Columbian Conservatory of Music.
4. All matters of business must be arranged at the office.
5. No pupil of the Conservatory is allowed to omit lessons without sufficient cause. Those omitted must be made up within the same term.
6. Lessons lost in cases of protracted illness will be made good, provided due notice in writing has been given to the Registrar.
7. Notices of interest to students will be posted on the bulletin board.
8. Students intending to discontinue their lessons at the end of a term are requested to give one week's notice to the Secretary.

The Columbian Conservatory of Music

FEES FOR SPECIAL PIANO COURSE

The course is divided into three grades—

Junior
Intermediate
Senior

Each of these covers a year's work and includes 48 practical and 48 written lessons, one of each per week.

The tuition fees range from \$100 to \$175, according to the instructor chosen.

This fee covers the entire expense, including all music, technical and theoretical work, also examinations and certificates.

If desired, the student may arrange to have two practical lessons per week.

BRANCHES

The Conservatory has established branches at the undernoted places:

1494-96 Queen St. West, Toronto.

270 Sherbrooke St. West, Montreal, Que.

35 Pitt St. East, Windsor, Ont.

Metropolitan Bank Building, Guelph, Ont.

The Columbian Conservatory of Music

TUITION FEES

PER TERM

The following are the rates of tuition in the different departments for a term of ten weeks.

Pupils paying in advance for one school year of forty weeks will be allowed a discount of ten per cent.

Cheques and Money Orders should be made payable to the Columbian Conservatory of Music.

PIANO

Mr. Peter C. Kennedy—

Mr. Walther Kirschbaum—

Two half-hour lessons per week.....	\$60.00
One half-hour lesson per week.....	30.00

Mr. Richard Tattersall—

Mrs. Gerard Barton—

Miss Laura Newman—

Two half-hour lessons per week.....	\$40.00
One half-hour lesson per week.....	20.00

Miss M. L. Gunther—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00

Mr. J. Y. S. Ross—

Two half-hour lessons per week.....	\$25.00
One half-hour lesson per week.....	12.50

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The Columbian Conservatory of Music

PROGRAMME OF CONCERT IN MASSEY HALL

1st May, 1912

COLUMBIAN CONSERVATORY ORCHESTRA

Conductor, Mr. Alfred Bruce

Pianist, Mr. E. H. Dainty

OVERTURE.....	Egmont.....	Beethoven
La Voix de Cloches.....		Luigini
Au Bord de la Mer.....		Dunkler
	Solo Cello, MR. ROY WEBSTER	
PIANO SOLO (a) Lieder ohne Worte, No. 1.....	Mendelssohn	
(b) Grande Valse A Flat Major.....	Chopin	
SYMPHONY.....	Parisian.....	Mozart
SCOTTISH REEL.....	Arranged by A. B.	
PIANO SOLO (a) Scherzo B Flat Minor.....	Chopin	
(b) Murmur d'Vent.....	Sauer	
SUITE DE BALLET FROM FAUST.....	Gounod	

The Columbian Conservatory of Music Orchestra gave their first concert last night in Massey Hall to an audience which numbered about three thousand people. The string section of the orchestra is, with a few exceptions, composed of the pupils of the Conservatory, but the wind instruments were supplied from the members of the Toronto Symphony Orchestra. The combination, which as a whole has not had many opportunities of rehearsing together, gave a remarkably creditable performance under their conductor, Mr. Alfred Bruce. The work of the strings was surprisingly good in unanimity of phrasing, attack, and responsiveness to the conductor's reading of the score. Mr. Bruce has evidently had profitable experience in conducting, and his readings as illustrated by results indicated a sympathetic susceptibility to the emotional impulse of the music, as also a nicely adjusted appreciation of delicacy and grace where these qualities were demanded. The rendering of Beethoven's overture, "Egmont," was virile in conception, and was most praiseworthy in technical performance. The strings had evidently been well drilled, as they showed unanimity of bowing and fingering, and even in nuances of tone and expressive accentuation. The popular hits were made by the Orchestra in Luigini's "Voice of the Bells" and in the transcription of Dunkler's "By the Seaside," with a solo violoncello which was sweetly and expressively played by Mr. Roy Webster, and which

The Columbian Conservatory of Music

was encored. Other numbers which showed the orchestra to advantage were Mozart's "Parisian" symphony, which pleased on account of its transparency of design and melody; a Scotch reel arranged by the conductor, and the ballet music from Gounod's "Faust." Mr. E. H. Dainty, a young pianist pupil of Mr. Peter Kennedy, aroused enthusiasm by his playing of Mendelssohn's No. 1 of the Lieder Ohne Worte, the Chopin valse in A flat major, Scherzo in B minor, and Sauer's "Murmur de Vent." He played with refinement of tone, and in forte passages never approached strenuousness, and showed fluency of technique and an interpretation that had originality and imagination. On the whole the concert was a surprise as the achievement of a teaching institution that has been only a few months in existence.

—*Toronto Globe, May 2nd, 1912.*

noine surprises were in store for the very large audience which greeted the Columbian Conservatory Orchestra at their first concert given last night in Massey Hall. Though the regular music season has closed, the seats in the hall were completely occupied by an audience which showed both expectancy and, next, pleasurable surprise at the good work of the orchestra under the baton of Mr. Alfred Bruce. The orchestra contained fifty members, most of whom are amateurs. Steadied in the ensemble by members of the wood and brass wind sections of the Toronto Symphony, these younger amateurs played with admirable precision, unanimity of tone, dynamic gradations and phrasing, and with nice feeling for the emotional nuances of the composer's art. Thereby they proved that Mr. Bruce is both a first-rate drill-master and a gifted interpretative conductor, who only needs a larger and more competent orchestra to show forth his powers in their fullest capacity. Another thing worth observing is that the large attendance at the concert and the delight expressed at the work of the instrumentalists are a sure sign that the Columbian Conservatory is meeting a crying want, namely, instruction and practice, under an expert conductor, in instrumental ensemble and interpretation of orchestral music. This is certainly an advance in the right direction, and Mr. Peter Kennedy, director of the Columbian Conservatory, is sincerely to be congratulated on his foresight in thus attempting to meet a need in musical pedagogy.

As for the programme: it was well selected and arranged. The ensemble numbers showed the orchestra's competency, especially in a really excellent interpretation of Beethoven's Overture, "Egmont," and of three movements of Mozart's "Parisian" symphony. In these the band disclosed a nice sense of melodic outlining and considerable feeling for harmonic coloring and expressiveness. Generous compliments, genuinely deserved, must be passed to the soloists, Mr. Roy Webster and Mr. E. H. Dainty. Mr. Webster is a 'cellist, and though but a lad, played Dunkler's lovely reverie, "By the Seaside," with insinuating beauty of tone, accurate intonation, expressive accentuation and adroit bowing. He deserved the insistent encore he received; and he is destined to be some day a virtuoso. For Mr. Dainty, a young pianist, pupil of Mr. Peter Kennedy, there must be also warm praise. An accomplished technician, he applied his technical skill to interpreting the poetry of Mendelssohn's and Chopin's music last night. He disclosed both strength and poetic feeling; and he too, has the career of a concert virtuoso before him. It was all a really fine concert and a triumph for the Columbian Conservatory methods of teaching.

—*Toronto News, May 2nd, 1912.*

The Columbia Conservatory of Music

VIOLIN RECITAL

By Pupils of Mr. Frank Converse Smith

1. GAVOTTE.....Dancla
For two Violins
EMMA LOU FOLGER
KELSO NORMAN
2. CANTILENA.....Bohm
WILL. SEITZ
3. SPANISH DANCE.....Moszkowski
MARJORIE LATIMER
4. VOCAL (a) Because.....d'Hardelot
(b) Banjo Song.....Homer
MISS SINCLAIR
Pupil of Mrs. Elizabeth Campbell
5. GAVOTTE.....P. pper
WALTER MOORE
6. BRINDISI WALTZ.....Allard
LILLIAN GREY
7. SERENADE.....Schubert-Elman
NELSON DEMPSTER
8. RESIGNATION.....Fitzenhagen
For four Violoncelli
MESSRS. ROY WEBSTER, EDWIN GREY
CHARLES RENNIE AND GEORGE A. BRUCE
9. OBERTASS.....Wieniawski
EDWIN BELL
10. LEGENDE.....Wieniawski
ALVA BANKS
11. PIANO Romance.....Sibelius
E. H. DAINTY
Pupil of Mr. Peter C. Kennedy
12. ANDANTE FROM CONCERTO OP. 64.....Mendelssohn
EDITH EDMANSON
13. GYPSY AIRS.....Sarasate
RUTH CORVELL
14. BARCAROLLE.....Offenbach
PERPETUO MOBILE.....Bohm
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